

DREADFUL

\$3.00

#10

PLEASURES

more

That Emanuelle girl is back
EROTIC & EXOTIC then ever

EMANUELLE AND THE LAST CANNIBALS

A Feast of Sensuous Excitement!

LAURA GEMSER SUSAN SCOTT DONALD O'BRIEN
directed by JOE D'AMATO

THEY'LL LOVE
THE VERY
LIFE OUT OF
YOUR BODY!



"INVASION OF THE BEE GIRLS"

WILLIAM SMITH - ANITRA FORD
VICTORIA VETRI and THE BEE GIRLS

STORY BY WOOD & KATZ. SCREENPLAY BY WOOD & KATZ. DIRECTED BY WOOD & KATZ.



NIGHT OF THE BLOODY APES

COLOR A BRAND FILMS RELEASE

PLUS
a cut of
the
flesh
Feast of Flesh



" BEAST OF BLOOD ISLAND "

EXPLOITATION

Problems, pal? Got a broken heart? Do your in-laws look like the Munsters? Has your subscription to Beer-of-the-Month Club expired? Does your girlfriend look like one of those Ed "Rat Fink" Roth cartoons?

Relax. Take a deep breath. Welcome to DREADFUL PLEASURES, the most trusted name in trash. There are no life changing messages here. Unlike other film zines, I'm not going to bore you with my social or political beliefs. We're concerned with life's more important questions, like who decided that beer should come in packs of six, and what happens when you mix Peach Schnapps and Absolut.

Response to last issue was so great it had me doing cartwheels and backflips like a ninja. Much appreciation goes out to all who supported us, wrote to us with feedback and mentioned us in other publications. Finding worthwhile genre films these days can be as frustrating as trying to order at the Drive-Thru window at Taco Bell. That's why DREADFUL PLEASURES is proud to provide the American public with all the sleaze, filth and trash it wants and deserves. So sink into your couch and get ready for another wild celebration of slobbering gratification!

INSTRUCTIONS FOR READING THIS ISSUE OF DP:

1. Empty brain
2. Read
3. Repeat as desired

—MIKE ACCOMANDO

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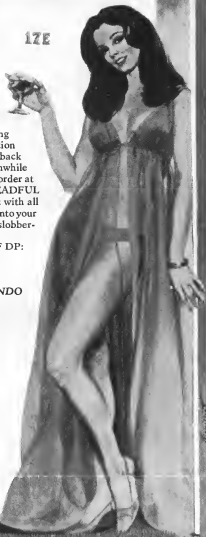
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DEDICATED TO THE MEMORY OF
AL ADAMSON

IZE



WELCOME



TAKE THE TERROR TEST!

DREADFUL PLEASURES QUIZ! Consider yourself a trash guru? Then guess the film these chilling taglines are from. Answers appear on a later page. **WARNING:** Printed in screaming BLOOD-O-RAMA! To avoid fainting, keep repeating: it's only a quiz...only a quiz...only a quiz.

1. "This is the story of Adam and Evil."
2. "See: Women stalked and captured for breeding by Yeti monsters!"
3. "A whisper of warm desire becomes a SHRIEK OF CHILLING TERROR in the embrace of the BLOOD-NYMPHS."
4. "It takes all kinds of critters to make Farmer Vincent's fritters."
5. "Do you have the guts to sit in this chair? Can you take PERCEPTO?"
6. "TOUCH-O-VISION! The thrill you reach out for in the amazing HYPNO-MAGIC!"
7. "Superwomen! Belted buckled and booted! Filmed in glorious Black and Blue!"
8. "Based on Edgar Allan Poe's NIGHT OF THE LIVING DEAD."
9. "They planted the living and harvested the dead."
10. "Beware the beat of the cloth-wrapped feet!"
11. "WARNING! Certain scenes may be too shocking for those who aren't true believers in the Devil."
12. "Mari, seventeen, is dying. Even for her, the worst is yet to come."
13. "Maniacal monster on a bloody trail of destruction! Every co-ed beauty prey to his fang-slashing passions!"
14. "SEE: Tattooed virgins...Execution by python...Male Geisha girls!"
15. "SEE: The frogmen battle the mammoth squid! SEE: Barbara Eden dance to Frankie Avalon's music!"



SON OF DREADFUL PLEASURES QUIZ - Still breathing? Then try these dreadful quotes:

16. "Mrs. Claus has positively identified the kidnappers as Martians."
17. "The agony of a soul mutilated in manhood will continue long after the body has ceased to bleed."
18. "Every human left has become mutant or sterile, or a combination of both."
19. "This whole town is infested with killer cockroaches."
20. "You can't rub the tarnish from men's souls without losing a little bit of the silver too."
21. "They've both been sucked."
22. "If you weren't one of the best dermatologists in the country, I'd say you'd been drinking."
23. "That Count Dracula, he's no good to anyone, and he never was!"
24. "Even the ears of corn are deaf to the torments of the damned."
25. "Greetings, my friends. We are all interested in the future, for that is where you and I are going to spend the rest of our lives. And remember, future events such as these will affect you in the future."

GRINDHOUSE BLUES



Artwork by Mitch O'Connell; Photographs by Ken Silver

GRINDHOUSE BLUES PART 3: PARENTAL DISCRETION ADVISED (FLASHBACK)

A familiar face on the Deuce was a hooker who called herself Candy Graham. She was a bottle-blond with breasts the size of my head and livid white scars on her wrists (razor slashes, like slots on a piggy bank). Candy had that "just-fucked" look and had been picked up so many times she should have come with handles. We first met her hanging out under the marquee of the Apollo theatre on 42nd Street. She greeted us with a cheery "Hi!" and informed us she sucked some major wood. I believed her. She looked like she had wolfed down at least six miles of cock in her lifetime. Naked, she probably would have scared Vlad the Impaler into impotence. But I liked her. She was a welcome sight on the block. Whenever she spotted us grindhouse-hopping, she'd always laugh at us, as if to say, "You suckers are crazy." Tonight, I think she's right...



"WHY DOES CHANGE ALWAYS HAVE TO MEAN RUIN?"

We enter the Liberty theater for a late showing of **TRAP THEM AND KILL THEM**. The natives are restless tonight. A gap-toothed lad sitting behind me taps me on the shoulder and tells me he just got out of the penitentiary. He casually asks if I'm interested in renting a ten year old girl. My friend next to me keeps insisting that the dead-looking wino next to him really is dead. On closer inspection I agree with him, until he lets out a gigantic fart that sounds like a washing machine breaking down.

Despite the audience, the images on the screen take possession. The gory banners and photos outside the cinema didn't lie. Laura Gemser is running from tit-hungry cannibals as deeply ill members of the audience chant, "KILL THAT BITCH!!!!" Empty beer cans sail over our heads. Those in the front with strong arms smack Gemser full in the face. In the womb-like darkness of the theatre we gorge ourselves on stale popcorn and Milk Duds, washing it down with Pepsi-Cola laced with rum.

The night goes on. It's a double feature and the brothers play their boom boxes at ear-bleeding decibels - during the movie. It would be safer to bungee jump off the George Washington Bridge with the rope wrapped around your swinging ball-

sac, then to suggest: they "turn it down". Finally, the second feature has ended and the house lights go up. As the credits are rolling we realize we are the only Caucasians in attendance. Making matters worse, the second movie was **MANDINGO**. We are assaulted by some glacial stares and lots of "off-color" commentary. As we sit there glowing in the dark, I think of that theatre jingle which goes, "Sit back, relax and enjoy the show!" Relax? You must be kidding...

The recent closing of the Harris on 42nd Street delivered the final crippling blow to the most famous movie center in the world. The gutting of the block began years ago (it's swan song actually started in the mid-eighties). To cinephiles seeing each landmark moviehouse boarded up or torn apart in the name of "progress" was like having your girlfriend tell you she just wants to be "friends". It was like having your heart ripped out. Classic architecture destroyed by urban renewal. (Why does change always have to mean ruin?).

I've gone into this extensively in past issues. But my heart still flares up over the memory of those beautiful bijous, their marquees brightly lit up like a carnival ride. The Lyric, Selwyn, Harris, Anco, Times Square, Liberty, New Amsterdam, Apollo, Cine 42, the Empire. Nothing left now. Empty and silent except for the scuttling of rats.

42nd Street's shady reputation was entirely justified. Drugs played a major part. Remember that commercial, "Excedrin the strongest medication you can buy without a prescription. Wanna bet... You couldn't walk down the strip without a freelance pharmacist offering you things that would make



"THE THRILL IS GONE"

even Cheech and Chong's head spin. "The city never sleeps" was an apt phrase. The grindhouses showed films long into the night (42nd Street housed the only movie theatres where it was customary to see ushers carrying baseball bats.). Some cinemas were open 24 hours. (Mostly porn palaces like *The Love*, where a projectionist once died of a heart attack while spanking his loaf.)

But despite the pungent aroma of unwashed flesh, the perverts in filthy raincoats and the rats that were so big they were using the traps as Nautilus machines, there was no denying the sense of history these theatres possessed. You were sitting in ancient Burlesque houses converted into movie theatres. The Lyric, Selwyn, Empire and Apollo were all built between 1899-1920. The New Amsterdam housed the world famous Ziegfeld Follies from 1913 to 1927. The toast of the town sat in these buildings and witnessed vaudeville, variety, drama and opera presentations. It wasn't until the 1930's that vaudeville gave way to the motion picture industry. The Roaring Twenties led to the Great Depression. Theatre owners couldn't afford the

salaries commanded by big-name acts and the theatre-going patrons could no longer afford tickets anyway. The Harris, Times Square, Lyric and Selwyn were converted into movie theatres. Motion pictures served as affordable, cheap entertainment for the masses.

It was amazing to me that as I was sitting in the Apollo watching *KUNG FU OF THE 8 DRUNKARDS* with 100 screaming alcoholics, this was the same landmark that featured Gypsy Rose Lee. There's no history, no grandeur or style in

today's coffin-sized theatres. I've sat in multiplexes akin to barns, where the walls are so thin you can hear the soundtrack of what's playing next door.

Plans are underway to renovate the Liberty and re-open it. Disney has bought the New Amsterdam. MTV is attempting to acquire the Lyric and Times Square. But there's no going back. A new theatre, Movieplex 42, has just opened on the Deuce. Last time I looked they were playing *THE LITTLE RASCALS*. In the immortal words of B.B. King, "The thrill is gone".

"BRING THE FAMILY?!"



**A BLOOD CHILLING-GUT
SPILLING CHALLENGE
TO THE DEATH!**

Blood Fingers



See KING CHAN
in the first feature film by HONG KONG
ALAN TANG
with **BOB LEE**
**THE BLOODIEST HUNG FU BATTLES
EVER FOUGHT IN COLOR**
A BLOOD FILM PRESENTATION
Distributed by Touch Film Company Inc.

AFPI PRESENTS
5 Loose Women



**Their Virgin Skin
Violated in a
Hell-Hole of
Lost Souls!**

Produced and Directed by A.C. STEPHEN in EASTMANCOLOR
ADULTS ONLY

Every girl dreams of
making it in the big city...
This is her uproarious
titillating tale.

Farmgirl Fantasies

IN COLOR **R**



**BORN A MAN
LET ME DIE
A WOMAN**



**ALL TRUE!
ALL REAL!
SEE A MAN
BECOME
A WOMAN
BEFORE YOUR EYES!**



**CANNIBAL
GIRLS**
These Girls
Eat
Men!
IN COLOR
DISTRIBUTED BY AMERICAN NORTON PICTURES

SCHOoled IN CARNAGE AND BLOOD
SHE BUTCHERED
600 NUBLE YOUNG VIRGINS!

THE FEMALE BUTCHER



**THE FEMALE
BUTCHER**
A
DEPRAVED
SHE BATHED IN
VIRGIN BLOOD
TO STAY
ETERNALLY YOUNG

**A TRUE
TALE OF THE DEVIL
IN A
WOMAN'S
BODY!**

He is a depraved,
homicidal killer.

...and
He Makes
House Calls!

DOCTOR BUTCHER M.D.

1966
AQUARIUS RELEASING INC.



**THE BODY OF A GODDESS
With the Ungodly Powers of Satan**
**DEVIL
WOMAN**
SHE HAS A SOFT, SEXY BODY...WARM
SILKEN SKIN...AND THE KISS OF DEATH!

BIZARRE HUMAN SACRIFICES



**MAKE
THEM
DIE
SLOWLY**

The most Violent
Film Ever!



Photographs by Ken Silver



SCUMMING ATTRACTIONS

BY SHAWN JOHNS and MIKE ACCOMANDO

This list is just a tiny example of the grindhouse fodder that burned their twisted images onto our eyeballs in the seventies. This list comprises the double features (and the theatres they played at) we happened to catch on 42nd Street. It would be virtually impossible to catalog every film that played on the Deuce. The sheer number would be incredible, plus newspapers seldom listed this type of sleaze. Forget about week-long engagements. Many features had only 4-day runs. However, as you'll notice, many movies would play hopscotch, jumping around to different theatres, winding up on lower halves of double bills.

Although the early eighties brought forth some legendary grinders like the Mondo and cannibal films, we have regulated this list to just the seventies. Many thanks go out to Shawn without whose memory (and courage) this tribute to 42nd Street cinema wouldn't have been possible. (Note: The dates indicate the year the film was released, not the year we saw it theatrically.). -MA

THE MAN FROM DEEP RIVER (74) w/ THE NAKED WITCH (73) - The Lyric

BLOOD FINGERS (74) w/ LUST FOR A VAMPIRE (71) - The Lyric

CARNAL MADNESS (75) w/ TOWER OF SCREAMING VIRGINS (68) - Selwyn

ILSA, HAREM KEEPER... (76) w/ BAMBOO GOOS AND IRON MEN (74) - Apollo

HANDS OF DEATH (74, aka KING BOXERS) w/ ASYLUM OF SATAN (74) - Harms

JIVE TURKEY (75) w/ VAMPIRE BEAST CRAVES BLOOD (68) - The Times Square

DOLEMITTE (75) w/ THE MAFIA WANTS YOUR BLOOD (74) - Selwyn

MEAN MOTHER (74) w/ NAKED EVIL (73) - Liberty

EATEN ALIVE (76) w/ MANSION OF THE DOOMED (77) - Liberty

NAZI LOVE CAMP #27 (76) w/ TORTURE OUNGION (76) - Apollo

SHANGHAI JOE (74) w/ CUT-THROATS NINE (73) - Harms

THE BLACK GESTAPO (75) w/ BLOODY FRIDAY (73, aka VIOLENT OFFENDER) - Selwyn

MEAN JOHNNY BARROWS (74) w/ USA AND THE DEVIL (73) - New Amsterdam

THE KILLING MACHINE (76) w/ KUNG-FU GOLO (75) - Lyric

VAMPIRES (75) w/ GIRLS ARE FOR LOVING (73) - Selwyn

BUCKTOWN (75) w/ RIPPED OFF (74) - New Amsterdam

BOGARD (75, aka BLACK STREETFIGHTER) w/ SCENES FROM A MURDER (74) - Lyric

CRY OF A PROSTITUTE (76) w/ CRY RAPE (73) aka THE BRUTES - Selwyn

THUNDERFIST (74) w/ BLACK HOOKER (74) - Apollo

IT'S ALIVE (74) w/ BLACK BELT JONES (73) - Cine 42

GERANGED (74) w/ MACHOUSE (74) - Harms

CHINESE GODFATHER (74) w/ THE BIG DOLL HOUSE (73) - Lyric

NIGGER LOVER (74) w/ THE HOT BOX (73) - Lyric

BLOOD OF KUNG FU (75) w/ THE BIG BIRD CAGE (72) - New Amsterdam

BREAKFAST AT THE MANCHESTER MORGUE (75, uncult) w/ STUO BROWN (74) - Cine 42

BLOOD OF GHAUSTLY HORROR (71) w/ HORROR OF THE BLOODMONSTERS (71) - Liberty

THE DEMON LOVER (76) w/ VAMPIRE LOVERS (73) - Selwyn

JOURNEY INTO THE BEYOND (77) w/ LAST DAYS OF MAN ON EARTH (74) - Liberty

THE HUMAN TORNADO (76) w/ THE MOTHERS (76) - Times Square

MARK OF THE DEVIL II (74) w/ THE SCREAMING TIGER (73) - Harms

CAVE OF THE LIVING DEAD (65) w/ TOMB OF TORTURE (66) - Empire

THE BODYGUARD (76) w/ JOHNNY FIRECLOUD (75) - Apollo

THE RATS ARE COMING! (72) w/ BLOODTHIRSTY BUTCHERS (70) - Liberty

VOODOO BLACK EXORCIST (73) w/ THE FOLKS AT REO WOLF INN (74) - New Amsterdam

THE BLACK CONNECTION (73) w/ MAN OF IRON (74) - Harms

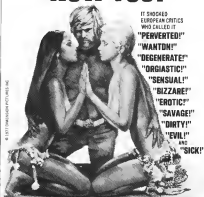
AUTOPSY (76) w/ SACRIFICE (74) - Lyric

THE GHOSTLY FACE (73) w/ BAMBOO HOUSE OF DOLLS (76) - Apollo

WHAT HAVE THEY DONE TO YOUR DAUGHTERS? (73) w/ THE KILLER WORE GLOVES (73) - Selwyn

BURY ME AN ANGEL (71) w/ ANGELS DIE HARD (72) - Empire
 BLOOD FEAST (73, aka THE RED QUEEN KILLS 7 TIMES) w/ BLOOD BATH (76) - Times Sq
 CANDY TANGERINE MAN (75) w/ BLOOD ON THE SUN (75) - New Amsterdam
 THE BIG ZAPPER (74) w/ SCARS OF ORACULA (73) - Selwyn
 POOR PRETTY EDDIE (75) w/ SAVAGE (73) - Apollo
 BORN LOSERS (74) w/ A TASTE OF HELL (73) - Lync
 THAT MAN BOLT w/ WILLIE DYNAMITE (73) - Cine 42
 THE SWINGING CHEERLEADERS (75) w/ INVASION OF THE BEE GIRLS (73) - The Love
 KUNG FU MAMA (74) w/ SUPERCHICK (73) - Lync
 NIGHT OF THE STRANGLER (73) w/ NIGHT OF BLOODY HORROR (69)
 and WOMEN AND BLOODY TERROR (68) - Harris
 ANDY WARHOL'S FRANKENSTEIN (74) w/ THE TEXAS CHAINSAW MASSACRE (74) - Harris
 MANDARIN MAGICIAN (73) w/ THREE ON A MEAT HOOK (74) - Lync
 TAXI DRIVER (76) w/ THE FARMER (77) - Apollo
 THE CREMATORS (73) w/ NIGHT OF THE COBRA WOMAN (72) - Times Square
 GIANT SPIDER INVASION (77) w/ LEGEND OF SPIDER FOREST (75) - Selwyn

SEE THE 'EMMANUELLE' GIRLS COME AND CONQUER. FIRST EUROPE! NOW YOU!



IT SHOCKED
 EUROPEAN CRITICS
 WHO CALLED IT
 "PERVERTED!"
 "WANTON!"
 "DEGENERATE!"
 "ORGASTIC!"
 "SENSUAL!"
 "BIZZARE!"
 "EROTIC!"
 "SAVAGE!"
 "DIRTY!"
 "EVIL!"
 AND
 "SICK!"

**SMOOTH VELVET
 RAW SILK**
 THE SEAMY SIDE OF PARADISE

A MICKY ZOD Presentation Starring
LAURA GEMSER and ANNIE BELLE
 AL CLIVER SUSAN SCOTT Directed by BRUNELLO ROND
 A DIMENSION PICTURES RELEASE

WARNING: This movie is definitely not for the squeamish!
 YOU may find certain scenes emotionally disturbing!

NOW A psychosexual killer is loose!

TORSO

A TECHNICOLOR
 PLUS 2nd BIG FEATURE AT MOST THEATRES

Torn out of
 today's
 headlines! **CRY RAPE**

in EASTMANCOLOR

THE DEVIL'S RAIN (75) w/ THE VIRGIN WITCH (73) - New Amsterdam
 JOHNNY TOUGH (74) w/ TERMINAL ISLAND (73) - Lync
 THE FEMALE BUTCHER (79) w/ NIGHT CHLO (76) - Selwyn
 VELVET SMOOTH (76) w/ DEVIL'S EXPRESS (76) - Selwyn
 WOMEN IN CELBLOCK 7 (74) w/ THE SCAVENGERS (72) - Liberty
 TWITCH OF THE DEATH NERVE (72) w/ THE BLIND DEAD (73) - Harris
 OR TARR'S TORTURE UNGEON (77) w/ TOWER OF SCREAMING VIRGINS (68) - Apollo
 MARK OF THE DEVIL (72) w/ CRY OF THE BANSHIE (70) - New Amsterdam
 CONQUEST OF THE PLANET OF THE APES (72) w/ FRANKENSTEIN CREATED WOMAN (87) Harris
 ENTER THE DEVIL (75) w/ SCHOOL OF FEAR (75) - Liberty
 MANSON (76) w/ CHAIN GANG WOMEN (74) - Times Square
 THE CHLO (77) w/ FRANKENSTEIN'S CASTLE OF FREAKS (74) - Harris
 DETROIT 9000 (75) w/ COFFY (73) and ROOM OF CHAINS (73) - Empire
 FORCE FOUR (73) w/ FURY OF THE BLACK BELT (73) - Lync
 THE DEVIL'S NIGHTMARE (74) w/ IN THE DEVIL'S GARDEN (72) - Harris
 NO WAY BACK (75) w/ WIPEOUT (74) - Selwyn
 ILSA, SHE WOLF OF THE S.S. (75) w/ PROBABILITY ZERO (74) - Apollo
 MEAN FRANK AND CRAZY TONY (76) w/ WOMEN IN CELBLOCK 7 (74) - Lync
 TRIPLE IRONS (73) w/ FEARLESS FIGHTERS (73) - Harris
 THE OON IS DEAD (75) w/ BLOOD, SWEAT AND FEAR (74) - New Amsterdam
 BLACK HEAT (76) w/ MEAN MOTHER (74) - Selwyn
 THE BLACK GODFATHER (74) w/ THE BLACK SIX (73) - New Amsterdam
 DEATH COLLECTOR (76) w/ DEATH JOURNEY (75) - Liberty
 BLACK DRAGON VS THE YELLOW TIGER (75) w/ MEUNDA (72) - Harris
 TEXAS CHAINSAW MASSACRE (74) w/ TORTURE UNGEON (70) - Selwyn
 THE VALACHI PAPERS (72) w/ PRIME CUT (72) - Cine 42
 MASTER OF THE FLYING GUILLOTINE (77) w/ CANDY TANGERINE MAN (75) - Selwyn
 HANG-UP (75, aka SUPERDUDE) w/ TENDER FLESH (73) - Cine 42
 LAND OF THE MINOTAUR (77) w/ CRATER LAKE MONSTER (77) - New Amsterdam
 CHINESE PROFESSIONALS (73) w/ CHINESE CONNECTION (72) - New Amsterdam
 THE YAKUZA (74) w/ RED SUN (71) - Lync
 INVASION OF THE BLOOD FARMERS (73) w/ BLOOD OF ORACULA'S CASTLE (69) - Selwyn
 FROM CHINA WITH DEATH (73) w/ BEAST OF THE YELLOW NIGHT (71) - Harris
 MITCHELL (75) w/ POLICEWOMEN (73) - Times Square
 THE DRAGON SQUAD (75) w/ SEVEN TO ONE (75) - Harris
 BLOOD ON SATAN'S CLAW (71) w/ BEAST IN THE CELLAR (71) - Harris
 RAPE SQUAD (74) w/ DERANGED (74) - Selwyn
 REVOLT OF THE DRAGON (74) w/ BLACK BELT (73) - Lync
 CAULDRON OF BLOOD (71) w/ CRUCIBLE OF HORROR (71) - Harris
 MACON COUNTY LINE (74) w/ SAVAGE SISTERS (74) - Harris
 SHEBA BABY (75) w/ SUGAR HILL (74) - Harris
 BLOOD ON THE SUN (74) w/ SEVEN BLOWS OF THE DRAGON (73) - Lync
 FUGITIVE KILLER (75) w/ THE RUNAWAYS (73) - Selwyn

BRUCE LEE AND I (76) w/ STEEL EDGE OF REVENGE (73) - Times Square
 THE BLACK DRAGON (74) w/ BOOT HILL (73) - New Amsterdam
 CLEOPATRA JONES (73) w/ TASTE THE BLOOD OF DRACULA (70) - Selwyn
 LAST HOUSE ON THE LEFT (72) w/ DON'T LOOK IN THE BASEMENT (73) - Harris
 THE DOBERMAN GANG (72) w/ TWILIGHT PEOPLE (72) - New Amsterdam
 DR. PHIBES RISES AGAIN (72) w/ BLACULA (72) - Harris
 TWINS OF EVIL (72) w/ HANDS OF THE RIPPER (72) - New Amsterdam
 STING OF THE DRAGON MASTERS (75) w/ ATTACK OF THE KUNG FU GIRLS (75) - Selwyn
 TIT JACKSON (76) w/ DARTMOOR STRUTTERS (75) - Harris
 BLACK BELLY OF THE TARANTULA (72) w/ WEEKEND MURDERS (72) - The Anco
 INCREDIBLE 2-HEADED TRANSPLANT (71) w/ HOUSE THAT SCREAMED (71) - Selwyn
 BARON BLOOD (72) w/ THE THING WITH 2 HEADS (72) - Anco
 CAPONE (75) w/ TRUCK TURNER (74) - Cine 42
 THE REVENGERS (72) w/ KING KONG ESCAPES (68) - New Amsterdam
 SON OF THE BLOB (72) w/ HOUSE OF MISSING GIRLS (73) - Harris
 BAMBOO BROTHERHOOD (74) w/ MANDARIN MAGICIAN (74) and THE CHINESE MECHANIC (73) - Empire
 SCREAM, BLACULA SCREAM (73) w/ HOUSE THAT SCREAMED (71) - Selwyn
 ARNOLD (75) w/ TERROR IN THE WAX MUSEUM (73) - Lync
 AARON LOVES ANGELA (75) w/ THE NIGHT CALLER (75) - New Amsterdam
 THREE THE HARD WAY (74) w/ BLACK BELT JONES (74) - New Amsterdam
 HOUSE THAT VANISHED (74) w/ STREET GANGS OF HONG KONG (73) - Harris
 SHANGHAI LIL AND THE SUN-LOCK KID (73) w/ MAN OF IRON (73) - Harris
 SAVAGE (73) w/ WOMEN IN CAGES (72) - New Amsterdam
 THE DRAGON'S VENGEANCE (73) w/ HAMMER OF GOD (72) - Empire
 THE ORGY OF THE LIVING DEAD (Triple Bill) - Harris
 STUD BROWN (74) w/ BLACK GODFATHER (74) - New Amsterdam
 RETURN TO MACON COUNTY (75) w/ THE WILD McCULLOCHS (75) - New Amsterdam
 RETURN OF THE STREETFIGHTER (76) w/ RETURN OF THE DRAGON (74) - Lync
 THE HONG KONG CONNECTION (74) w/ SILENT NIGHT, BLOODY NIGHT (74) - Selwyn
 CHALLENGE OF THE DRAGON (73) w/ Santee (71) - Harris
 THE DEAD ARE ALIVE (72) w/ CAT 'NINE TAILS (71) - New Amsterdam
 WAR BETWEEN THE PLANETS (71) w/ SUPERARGO AND THE FACELESS GIANTS (71) - New Amsterdam
 TORSO (74) w/ CRY RAPE (73) - Lync
 TIDAL WAVE (77) w/ THE BIG BUST OUT (75) - Lync
 HIT MAN (72) w/ MAGNUM FORCE (76) - Cine 42
 HORROR EXPRESS (73) w/ THE DEATH WHEELERS (71) - New Amsterdam
 SHRIEK OF THE MUTILATED (75) w/ MOON CHILD (74) w/ Harris
 THE BEAST MUST DIE (75) w/ SEIZURE (75) - Selwyn
 FLESH GORDON (74) w/ THE CHEERLEADERS (73) - Anco
 IRONER WOMEN (73) w/ BEYOND ATLANTIS (73) - Harris
 SHANGHAI KILLERS (73) w/ DEEP THRUST (73) - Lync
 FINAL CHAPTER, WALKING TALL (77) w/ THE TOWN THAT DREADED SUNDOWN (77) - Lync
 DR. PHIBES (71) w/ YOG, MONSTER FROM SPACE (71) - New Amsterdam
 THE DEVIL'S RAIN (75) w/ LORD SHANGO (74) - Harris
 HAMMER (72) w/ ACROSS 110TH STREET (72) - Cine 42
 PSYCHIC KILLER (75) w/ C.G. AND COMPANY (73) - New Amsterdam
 BLOOD OF THE DRAGON (73) w/ KARATE KILLERS (73) - Harris
 THE MUTATIONS (74) w/ CHOSEN SURVIVORS (74) - Selwyn
 LADY FRANKENSTEIN (73) w/ NIGHT OF THE COBRA WOMAN (72) - Selwyn
 THE KLANSMAN (74) w/ DEATH WISH (74) - Harris
 FRANKENSTEIN AND THE MONSTER FROM HELL (74) w/ CAPT. KRONOS (74) - Liberty
 LIGHTNING SWORDS OF DEATH (73) w/ FIVE BLOODY GRAVES (71) - Lync
 FROGS (72) w/ GODZILLA VS. THE SMOG MONSTER (71) - Harris
 TOUCH OF SATAN (74) w/ BLOOD OF THE DRAGON (73) - Selwyn
 SLAUGHTER (72) w/ THE SLAMS (73) - Empire
 THE NIGHT EVELYN CAME OUT OF THE GRAVE (72) w/ THE VELVET VAMPIRE (71) - Harris
 THE HITCH-HIKERS (75) w/ WOMEN IN CELLBLOCK 7 (74) - Selwyn

TENTACLES (77) w/ SOURM (78) - Harris
 THE HILLS HAVE EYES (77) w/ MISTER SCARFACE (75) - Harris
 HOUSE OF EXORCISM (76) w/ THE DEVIL'S NIGHTMARE (73) - Liberty
 THE EXORCIST (73) w/ THE MACK (73) - Cine 42
 TO THE DEVIL A DAUGHTER (78) w/ EMBRYO (78) - New Amsterdam
 THE INCREDIBLE MELTING MAN (78) w/ ISLAND OF DR. MOREAU (78) - New Amsterdam
 CHINO (78) w/ DEATH MACHINES (78) - Lync
 TRACKDOWN (77) w/ VIGILANTE FORCE (77) - Anco
 THEY CAME FROM WITHIN (78) w/ BOBBIE JOE AND THE OUTLAW (78) - Harris
 DR. BLACK, MR. HYDE (78) w/ THE TWILIGHT PEOPLE (72) - Empire
 CAMPUS PUSSYCATS (73) w/ THE YOUNG SEDUCERS (73) - Victory
 B.J. LANG PRESENTS (75, aka THE MANIPULATOR)
 w/ THE OULT (76, aka THE MANSON MASSACRE) - Anco
 DEVIL WOMAN (74) w/ DRAGONS NEVER DIE (74) - Apollo
 GOODBYE BRUCE LEE (75) w/ THE ARENA (73) - Harris
 COLEMITTE (75) w/ TERMINAL ISLAND (73) - Liberty
 EATEN ALIVE (76) w/ BAB'D (75) - Selwyn
 BORN TO KILL (76) w/ JACKSON COUNTY JAIL (76) - Times Square
 FOXY BROWN (73) w/ TRUCK TURNER (74) - Harris

WANTED!



MORE READERS LIKE JEAN ROLLIN

SEEING RED— AN EARLY EIGHTIES SPLATTER PATTERN

SILENT SCREAM (80) - Directed by Denny Harris.

Starring: Rebecca Balding, Avery Schreiber, Barbara Steele and Cameron Mitchell.

HOSPITAL MASSACRE (81) - Directed by Boaz Davidson.

Starring: Barbi Benton.

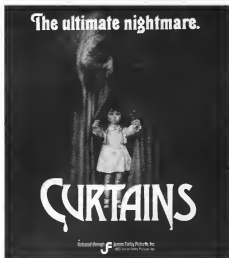
CURTAINS (83) - Directed by Jonathan Stryker (Richard Ciupka).

Starring: John Vernon, Samantha Eggar and Linda Thorson.

HALLOWEEN (78) and **FRIDAY THE 13TH (80)** were lowbrow trendsetters that opened the floodgates for innumerable "SLASHER" movies. Many critics attacked these films for their veneer of vicious sexism and shock violence. Even to horror film lovers, most of these films were blood duds. But the point is, in the early 80's it seemed like even the major studios would release a new batch of horror movies every week. Times sure change, eh?

Despite what Fangoria would have you believe, we've been mired in a horror drought for many many moons. The **HORROR FILM** isn't just dead (as Chas. Balun writes in "Bled to Death"). It's fucking embalmed, gutted and buried.

So here's a trifecta of terror, three blasts from the past. I have no doubts some readers will deem these "Psycho Killer" pics worthless. But I ain't apologizing for them. I caught them in glorious movie theatres and to me they reflect a time when the horror genre still had a pulse.



Israeli film-terrorists Golan/Globus are responsible for the longest unbroken string of rotten productions in Tinseltown. Usually content in churning out brain-rotting actioners, **HOSPITAL MASSACRE** found them competing in the splatter arena.

Playboy playmate Barbi Benton enters a hospital for some routine tests and has to contend with sinister orderlies, naked examinations and a scalpel-slashing psycho in a surgical mask. Eight corpses later, Barbi is definitely thinking malpractice. Sound familiar? It should. **HOSPITAL MASSACRE** is your standard slice and dice opus.



It's got a goodly amount of gore and Benton spends the entire film clad in her underwear. Bodies pile up and nobody notices. Director Boaz Davidson (*SALSA*) is smart enough to exploit our universal fears of hospitals, surgery and needles. The pace is lively and the slasher's motive is a riot - he gave Benton a Valentine's Day card and she laughed at him. (Twenty years ago!).

Screenwriter Marc Behm had a hand in writing *HELP!* (63). Barbi Benton was actually hired to act again after this picture, making *DEATHSTALKER* (84). *HOSPITAL MASSACRE* was also released under the titles: *X-RAY, WARD 13* and *BE MY VALENTINE, OR ELSE!*

Director Richard Ciupka had his name removed from *CURTAINS*. It's true this Canadian film makes little sense, but to me it's still an oddball little item.

A six-pack of actresses travel to eccentric director John Vernon's country home to audition for the coveted role in his new film *AUDRA*. Among them are Linda Thorson (*THE AVENGERS*) and Samantha Eggar as a method actress who breaks out of an asylum to audition. The girls are all dying to get the part. And soon will be.

CURTAINS teeters on the brink of camp, but offers some bizarre touches that catch your attention. (There's an evil doll and an unsettling murder at an ice skating pond.). The film is a bit sluggish but offers a few stylish shocks, a good score and a decent bodycount. British actress Eggar (*THE BROOD*) is fun to watch.

SILENT SCREAM is easily the bitch of the bunch. It rises above it's crinkled old plot and generates a fair amount of tension. College students rent out a seaside mansion from a family harboring a terrible secret. These kids would have been safer at the Bates Motel.

Sure it's "unseen slasher" sludge but first-time director Denny Harris, aided by a likable cast, especially Rebecca Balding (*THE BOOGENS*) and B-movie regulars Yvonne De Carlo and Cameron Mitchell. Stand-out sequences include a sickening flashback of a pregnant girl hanging herself (I remember my jaw hit the floor when I saw this theatrically), Balding's atmospheric journey through a secret cobwebbed passageway and Barbara Steele's scary performance as the mute "Victoria".

All in all, I had a bloody good time with all three of these.



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CONNIE STEVENS is "SCORCHY"

also starring CESARE DANOVA · WILLIAM SMITH

Executive Producer MARLENE SCHMIDT

Written, Produced and Directed by HIKMET AVEDIS

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R RESTRICTED

DP'S Director's Spotlight: **THE FLATULENT FILMS OF HIKMET AVEDIS**

The words "A Hikmet Avedis Film" usually inspire a bewildered "Who?!" The name sounds like something you take as a cure ("Here, take two tablespoons of Hikmet-Avedis. It'll stop the itching.").

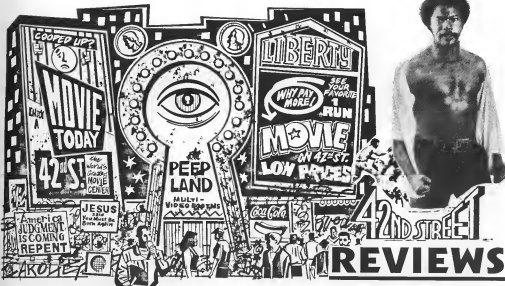
But to those lucky enough to have never dulled their senses suffering through one of his films, let me put it in layman's terms: **THEY SUCK.**

Producer-director-writer, Avedis did everything except drive the catering truck. Together with his wife, Marlene Schmidt (who co-produced and acted in many of his films), Avedis released a number of films in Europe before unleashing his (anti) talents on unsuspecting Drive-in patrons in the seventies. Cheaply produced, devoid of drama with pat and lifeless plotlines, and further ruined by sedate, leaden direction, his misbegotten filmography registers as the celluloid equivalent of Spam. Even in basic sexploits like **THE TEACHER** and **DR. MINX**, Avedis pours on more cloying melodrama than a daytime soap opera.

You could get Diabetes watching one of his films.

The most interesting thing about his films is that many share a common theme. He seems to have taken a shine to **THE GRADUATE**. Most of Avedis' movies feature a female protagonist who is strong-willed, in control and sexually aggressive: Connie Stevens, Edy Williams, Angel Tompkins, Sybil Danning. In the course of the action these older, experienced women seduce and dominate much younger men. (A typical male fantasy). However, our hormonal teens pay the price for their taboo-stomping forays into adulthood. Both teenagers die in **THE TEACHER** and **DR. MINX**. In **SCORCHY**, Greg Evigan is killed (right in the middle of poking Connie Stevens) by a spear-gun to the back. In **THEY'RE PLAYING WITH FIRE** Eric Brown is screwed by Sybil Danning for her own greedy purposes. (This is the opposite of the slasher genre where women would have intercourse then die at the hands of knife-happy males.). In Avedis' head, the sexual revolution is over. Sex (women) equals death here. (Makes one wonder about his relationship with Marlene).

In 1980 Hikmet realized his name brought to mind someone who drove a cab in Manhattan and wore white socks with sandals. So he changed his name to Howard. (But he still couldn't direct his way out of a pay toilet). After **KIDNAPPED** (88) he faded out of the spotlight. Was he deported? Does he own and operate a 7-Eleven? Maybe Marlene killed him. (After they had sex?). Regardless of his outcome, the name Hikmet Avedis will be forever chiseled in DP's hallowed Halls of Trashdom.



THE AMAZING TRANSPLANT (70) - Directed by Louis Silverman (Doris Wishman).

Starring: Alan Fernandez, Kim Pope and Sandy Eden.

Amazing is right. This is a softcore re-make of *THE HANDS OF ORLAC*. Except in this case, the donor gives up something a little more personal.

Arthur Barlen (Alan Fernandez) is a shy, frustrated virgin. He envies his friend Felix who is a real ladies man. When Felix expires due to a "very rare Virus," Arthur gets an idea. "I want you to put Felix's penis on me," he tells Dr. Mead, who he blackmails. Never mind how, but Dr. Mead sews on the swollen member in a giddy surgery scene. Arthur is awake (!) during the operation and is understandably edgy. "Don't touch it!" scolds Dr. Mead. The penis transplant is a success. Except Arthur's new boner-buddy has a brain of its own. Seems Felix was a bit freaky. Whenever Arthur meets a woman wearing gold hoop earrings, he turns into a zombie and goes into a sex frenzy.

Not as good as it sounds. But it's still pretty unforgettable. Doris Wishman was the queen of skid-row exploitation. All of her charming trademarks are here: hideous lip-synching, endless shots of people's feet, and as always, furniture plays a major role. Most of *THE AMAZING TRANSPLANT* is told via flashbacks, as Arthur's Uncle Bill (a detective) searches for Arthur and his raging hard-on. He sums it up: "I'm afraid our Arthur wasn't quite the sweet boy we thought he was..."

ASYLUM OF SATAN (71) - Directed by William Girdler.

Starring Charles Kissinger.

Most genre junkies recoil at the name William Girdler. They flee from his films like ants from RAID. Maybe nostalgia has clouded my judgement, but I find some of his flicks more fun than picking up alcoholic divorcees at a Holiday Inn bar.

In the seventies, Girdler (whose films were shot in Louisville, Kentucky) had his finger on the pulse of the exploitation genre. An actual script seemed like an afterthought. He was more concerned with racing into the marketplace with paltry-budgeted ripoffs of successful notion pictures. *THREE ON A MEATHOOK* (73) ("A padlocked shed, books of cold steel — A maniac is on the loose!") was another horror fable based on the meaty exploits of Ed Gein. *ABBY* (74) (a Black version of *THE EXORCIST*) and the Pam Grier vehicle *SHEBA, BABY* (75) saw him ride the blaxploitation boom. *GRIZZLY* (76) was *JAWS* with an 18-foot bear and *DAY OF THE ANIMALS* (77) attempted to cash in on all the "Nature-runs-amok" films that were pollut-

LOVE SLAVES OF SATAN TORTURED TO BLOOD-DRIPPING DEATH



Asylum of Satan

Starring CHARLES KISSINGER • CARLA BORELLI • Nick Jolley • Louis Bandi
Produced by J. Patrick Kelly III • Written & Directed by William Girdler • COLOR
A Studio 1 Associates Presentation

In Don Medford's film, Canice Bergen plays a wealthy cattle rancher's wife who is kidnapped by outlaw Oliver Reed and his gang. Her malevolent husband (Hackman) organizes a "hunting party" made up of his rich buddies. Each is equipped with a special scope rifle that can shoot over 800 yards. The hunt becomes like a video game. They pick off Reed's men, killing them easily at long distances. Only when they eventually catch up to the dead and see the gaping bullet wounds, the blood-splashed bodies, and the brain matter up close does it begin to effect them. Medford's film emulates the Vietnam era in how Americans casually viewed war atrocities every night on their television sets as they sat down to dinner.

Despite some interesting ideas (which are never fleshed out), THE HUNTING PARTY limps along spending too much time on the relationship between the two principle leads. Bergen serves merely as decoration and Reed delivers a rare bad performance as the misunderstood rebel. His reason for kidnapping her (he wanted her to teach him how to read!) is especially ludicrous. The most interesting character is Hackman. Impotent and psychotic, he can't enjoy sex unless he is inflicting pain. His rage over losing his wife to another man isn't fueled by love. It's all ego - he wants his "property" back.

THE HUNTING PARTY was universally panned by outraged critics who believed it's only goal was toadden the screen and out-do THE WILD BUNCH. The viewer does wade through fountains of spraying blood; heads explode like firecrackers, faces are shotgunned, etc. But there's no real characters, only targets. The slaughter scenes are harrowing but ultimately hold no real power. (Although the surprise ending will take the chair out from under your ass.)

Disappointing, but worth a look.

EL CASTILLO DE LAS MOMIAS DE GUANAJUATO (67) - Directed by Tito Novaro

Three muscle-headed steroid Mexican wrestlers, wearing bondage gear, battle the sinister forces of Dr. Dallier, a mad scientist and his army

ing moviescreens in the late-70's. THE MANITOU (78) was based on a novel by Graham Masterton. It featured Tony Curtis battling "Misquamacus," a 400-year-old Indian who Girdler was Girdler's last film. He died soon after at age 30 in a fiery helicopter crash while scouting locations.

ASYLUM OF SATAN was Girdler's first film. It's also his worst. This satanic spookfest revolves around Dr. Spector (Charles Kissinger) who runs the Pleasant Hills Mental Hospital. His new patient, Lucina (Carla Borelli) is recovering from a nervous breakdown. Late at night she hears strange chanting and is chased around by a maniac with Playdough stuck to his face and ACME rubber monster hands.

After a few bargain basement chills, it turns out Dr. Spector is a devil-worshiper who plans on sacrificing his terror-stricken prisoner to Satan in exchange for eternal life. Unless you've just drank a fishbowl full of Scotch, ASYLUM OF SATAN is about as enjoyable as listening to the Mormon Tabernacle Choir sing a rousing rendition of "99 Bottles of Beer on the Wall."

The amateurish cast act like drugged lab rats. Charles Kissinger plays three roles, including a woman. Kissinger appeared in most of Girdler's films. He was a local TV horror host in Kentucky who called himself The Fearless Fearmonger.

THE HUNTING PARTY (71) - Directed by Don Medford. Starring Oliver Reed, Gene Hackman, and Candice Bergen.

In the early seventies, Hollywood released a batch of westerns which could be equated as metaphors for the Vietnam war. Two noteworthy ones were ULZAN'S RAID (1972) and SOLDIER BLUE (1970). THE HUNTING PARTY (1971) was another.

In Don Medford's film, Canice Bergen plays a wealthy cattle rancher's wife who is kidnapped by outlaw Oliver Reed and his gang. Her malevolent husband (Hackman) organizes a "hunting party" made up of his rich buddies. Each is equipped with a special scope rifle that can shoot over 800 yards. The hunt becomes like a video game. They pick off Reed's men, killing them easily at long distances. Only when they eventually catch up to the dead and see the gaping

MORE SAVAGE AND BRUTAL THAN "SOLDIER BLUE"!

**"THE
HUNTING
PARTY"**
WHEN MEN KILL JUST
FOR THE FUN OF IT.



COLOR by Decca
United Artists THEATRE

of dwarves and mummies.

Superzan, Blue Angel and Tinieblas (aka: El Gigante) flatten and pin a bevy of taco-headed opponents as the refs yell "Uno! Dos! Tres!" and the crowds erupt and cheer wildly as if our trio just cured cancer. They even wear their capes, tights and masks outside the ring. (Hey, would you want your identity known if you wrassled guys in your underwear?)

Meanwhile, amid garish lighting and organ music, Dr. Dallier's zombie mummies arise from their graves. They wear moth-eaten suits and break into women's bedrooms. All the señoritas faint instantly and are carried off to the good docs torture chamber, where he drains them of their blood. Our superheroes save the day in a Tag Team WrestleMania finale.

Not as good as it sounds. Still, where else are you going to see a beefy snapperhead flip a mummy?

CHAINED HEAT 2 (93)

Directed by Lloyd Simandl.

CAGED HEAT II: STRIPPED OF FREEDOM (94)

Directed by Cirio H. Santiago.

Yeah, there were just so many unanswered questions at the end of the first two films...

My Shit Detector was in the Red Zone when I saw these rental items in a video store. But on the basis of journalistic ethics, I had to check 'em out. Needless to say, these candy-coated "sequels" are related in name only. They are also light years away from the original sacred cows. The fact that companies would try to cash in on drive-in films made 10 and 20 years ago demonstrates the desperate state of the current direct-to-video market.

The original title to CAGED HEAT II was PRISONERS until Roger

Corman decided to capitalize once again on Jonathan Demme's 1974 chicks-in-chains classic. Seeing Santiago's name on this won't surprise anyone. He's farted out a dumptruck full of genre pictures - most of which are distinguished by their utter shittiness. His "vision" either incorporates pillow-chested coed's thrown in foreign prisons or female-slanted martial arts actioners.

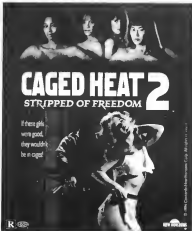
CAGED HEAT II is even worse than his usual offerings since he's burdened with snaggle-toothed star Jewel Shepard (HOLLYWOOD HOT TUBS). Shepard's a blanketed mannequin who has been trying to promote herself at fan conventions as Beyond Bimbo, yet here she is shedding her clothes faster than you can say, "Boy, does she need the money."

A political scam to fake the assassination of an oily dictator and smuggle him to America goes haywire when his daughter Margo is captured. Jewel is a CIA agent who is sent undercover to "The Rock" maximum security prison. It's good to see celluloid legend Vic Diaz as the warden. Nobody can deliver the line, "Remove your clothes, please," with such bile. Vic's plaything is a black amazon who puts a few dents in Jewel's head. "How can one person have so much venom?" Shepard actually asks. After what seems like hours later, her and Margo mount an escape. "Get me out of here!" Margo cries. A sentiment you'll share long before the film is over.

CHAINED HEAT (83) is the GONE WITH THE WIND of Women's Prison films. Does it's sequel pack any "heat"? Puh-lease. In Women's Prison, a "decaying remnant of the Communist regime." Kimberley Kates is an American student in Prague who's framed by cops on a drug bust and sentenced to hell.

The warden has a henchwoman named "Rosa" (what else?) who looks like she fell out of an ILSA movie. She has a face like a testicle and says, "I hate everybody." One of the inmates is a transsexual named Bobo ("There was a screwup. He was sent here by mistake."). You know a film's really bad when you start missing Linda Blair. Where Jewel Shepard would seem more at home behind the cash register at a Burger King. Nielsen at least makes you believe she knows what to do with that riding crop.

Both films qualify as Sleaze-



Light. Blooming with stock images like The Shower Scene, where we can see water-beaded breasts in full bounce. They pander to invalid video renters who have one hand on the remote and the other on their meat loaf (and guess which hand is doing the most fast-forwarding?). Veteran WIP watchers will want to slap the EJECT button and re-watch the original classics.

THE NORTHVILLE CEMETERY MASSACRE (76) - Directed by William Dear and Thomas L. Dyke. Starring: David Hyry, Carson Jackson and Jan Sisk.

Filmed in Detroit, this biker epic effectively mixes in bigotry, rape, violence and bloody revenge. Plus they score points right off the bat for having both CEMETERY and MASSACRE in the title.

The Spirits are your typical seventies motorcycle gang. They wear groovy threads, ride Harleys, and have beer cans growing out of their hands. They are continually pulled over by the police, who call them "filthy animals" and "motorcycle mongoloids". Trouble explodes in their face when the gang arrives in Northville. The "outsiders" are blamed for the rape of a local girl (a cop actually did it) and hunted down.

Directed by William Dear (before he went on to erode his talent making studio-garbage like HARRY AND THE HENDERSONS), this film is in the same vein as MACON COUNTY LINE (74). It has a nice regional flavor. The music is by Michael Nesmith. The film's early light tone sets you up for a surprise downbeat finale. No happy wrap-up here as THE NORTHVILLE CEMETERY MASSACRE more than lives up to it's title. Freedom: R.I.P. reads the end credit.



BEING CAPTURED (ESSERE TENUTO) - Directed by Baron Corvo. Starring: Joseph Fine, Dominique St. Clair and Serwan A. Koshyar.

Sabrina is hired to baby-sit by a loving mother. When she gets there she discovers to her horror that the "child" is actually a middle-aged, sex-crazed dwarf. (Don't you hate when that happens?).

Dressed up in a sailor suit and armed with a blowgun, the little lecher zaps our heroine into submission. Sabrina wakes up stark naked and trussed up in shackles. Shorty slips on some disco, does a provocative striptease, then fondles the senorita all over, to her loud cries of disgust. "Dirty midget!" she screams.

As it turns out, "Mom" is really his wife. She and her oily lover Guido make love and watch all of her kinky husband's exploits on a video monitor. ("The midget supports both of us, I won't permit you to talk about him."). Poor Sabrina gets tossed around like a Frisbee. At one point, she's ridden like a horse by her captive (who's wearing a pith helmet). There's hilarious commentary from the wife and boyfriend watching in bed. They are like two sports announcers calling a big game. "He's loony but he has style," she says. Guido grudgingly admits, "He's uglier: than a duck, but he knows how to have fun."

In the middle of all the mayhem, the film lurches back and forth between the couple's nutty comments and Sabrina's boyfriend, who is frantically searching for her. (This is called "filler"). Sabrina offers to satisfy the troll's deepest desires, if he promises not to hurt her. The ass-starved midget accepts. But before he can put the mule in the barn, Sabrina throws a left jab to the groin that has the tiny fuck coughing up pubic hair. The chase is on. He stalks her with his dart gun like a Pygmy. But in the end the dwarf comes up...short (sorry, couldn't resist).

Shot in Spain, BEING CAPTURED completely dispenses with logic, exposition and character development. But who gives a flaming shit? Berserk sleaze should never take a back seat to the cerebral. There's lots of full-frontal flesh on view, including the dwarf who's hung like a hummingbird. Sabrina laughingly tries to appear terrified by her assailant, but can't pull it off. Who can blame her? The poor guy's penis is so small he can fuck a Cheerio. (And not break it.).

"This has been an experience I'll never forget," deadpans Sabrina. Me neither.

WATERPOWER (75) - Directed by Gerard Damiano. Starring Jamie Gillis, C.J. Laing, and Eric Edwards.

Jamie Gillis established himself long ago as the greatest actor in the adult film galaxy. Starting out in 1972, his career has spanned over 20 years and over 600



films. While most of his contemporaries have holstered their guns, Gillis is still active on the smut circuit.

The 1970's are rightly referred to as "The Golden Age of Erotica". The "Me" decade took the sexual revolution to new heights. (You know what they say. First come, first served. And the first served cum first.) Taboos were meant to be broken, so it shouldn't be surprising that sex and violence (those two bookends of the exploitation genre) would be joined together in a painful (but profitable) embrace. Films such as **WET WILDERNESS** and **THE TAMING OF REBECCA** left the raincoat crowd lost in dick-tugging frenzy to pornographic images of bondage, humiliation and the torture of women.

Jamie Gillis was the Anti-Christ of these type of films. What John Wayne was to the western, Gillis was to nasty skin flicks. There was something very disturbing about him. He never seemed to be acting. His trademark was forcing starlets to throat him as he barked directions at them. Many of his X-rated offerings define the term ugly. There is no better example than **WATERPOWER**.

Based on a true story, Gillis plays "The Enema Bandit", a psychopath who creeps into women's homes, rapes them and gives them an enema. When we first meet Gillis, he spends his time spying on women via telescope, reading stroke magazines and going to Times Square strip joints. (Sounds like the typical DP reader.) His life changes after he visits a sex club called **THE GARDEN OF EDEN**. They offer the following "specials" - "S/M, B/D, fantasy fetishes, whippage - or across the knee like mama used to do, infantilism, showers - both golden and brown, obedience training, cross-dressing, high colonics and panty worship." (How's that for a menu?)

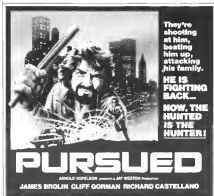
When Gillis takes an unusual interest in the second to last perversion, the head mistress (Gloria Leonard) lets him watch a session in "The Operating Theatre." Eric Edwards plays a "doctor". The "patient" is gagged, tied down on an operating table and brutally gets her colon cleaned. This scene is truly frightening. Damiano uses Bernard Herrmann's music from Brian DePalma's **SISTERS** in the movie, giving **WATERPOWER** the feel of a horror film. (Which is what it is).

Gillis believes a stewardess he spies on is "pure." After he sees her boyfriend jam his salami up her crease, he snaps. Like Travis Bickle, he writes in his diary, "I feel at last my life has some kind of purpose. I've always known the filthy whore element of this city was getting bigger. They're dirty. Just a toilet. But if I cleaned them out, they'd be pure again." He breaks into her abode with his trusty enema kit, and it's irrigation time. Then he goes on an "E" spree. A female cop (C.J. Laing) is after his ass and sets herself up as bait.

WATERPOWER is a cinematic fist fuck. Thankfully we don't see any mud flying out of butts, but that doesn't stop it from being lurid and disturbing. It's even scarier when you think about the target audience this film was aimed at.

Fetish films are bigger than ever today. (Although nowhere near as rude as what was produced in the seventies.) A walk in any specialty shop will find stinky flicks like **ENEMAHHHH!**, **BEST OF SHIT LOVERS**, **FAT-LINERS**, **SINGLE WHITE SHE-MALE**, **KISS MY FEET**, **POWER DYKES**, **PREGNANT MAMAS**, and **DADDY GETS PUNISHED**.

If you're into these, I'll have to alert the authorities...



NIGHT OF THE JUGGLER (80) - Directed by Robert Butler. Starring James Brolin, Cliff Gorman and Dan Hedaya. Media Home Video.

"I got a feeling it's gonna be another goddamn New York day," remarks a character in this electrifying thriller. He's right. James Brolin is a divorced blue collar trucker. He's an ex-cop who quit the force after exposing police corruption. He sees his young daughter snatched off the street by Cliff Gorman, leading to a pistol-hot chase that goes on nonstop for 15 teeth-clenching minutes (including a careening foot race down 42nd St.). The police refuse to help, so he sets out on his own to track down the kidnapper (known as "The Mole Man").

The real star of this film is New York City, which is shown as a playground for mental cases. Everybody in this movie is stir-crazy. Brolin encounters corrupt cops, knife-wielding pimps, strippers, psycho cab drivers and Puerto Rican gangs. Even he acts like Charles Manson at times. The splendor of this film stems from its taut, energetic direction and rapid-fire pacing. It seldom lets up. It's just one long, searing chase after another. Director Robert Butler gives even the most minor characters a streetsmart, gritty realism. (He won an Emmy for injecting **HILL STREET BLUES** with this very element.)

For film buffs the cast includes Julie Carmen, Dan Hedaya, Mandy Patinkin, Richard Castellano, Pamela Reed and porn star Sharon Mitchell. **NIGHT OF THE JUGGLER** is based on a novel by William P. McCivern. You'll have to see the film to find out what the title implies.

THE STREETFIGHTER (75) - Directed by Shigehiro Ozawa. Starring Sonny Chiba, Sue Shiomi, Milton Ishibashi and Gerald Yamada.

In the recent film **TRUE ROMANCE**, Christian Slater is trying to explain Sonny Chiba to Patricia Arquette. Finally he says, "He's not a good guy, or a bad guy. He's just a badddd motherfucker."

That about sums it up. **THE STREETFIGHTER** was one of the first movies ever rated "X" for violence instead of sex. Since most theatres couldn't show it with that rating, the film's distributor, New Line, quickly did a hatchet job on it. They removed all the savagery and turned a classic kung-fu orgy into an incomprehensible mess.

Filed in "ACTIONSCOPE", **THE STREETFIGHTER** was Japan's answer to Bruce Lee. It's original title was **SUDDEN ATTACK: THE KILLING FIST**. Shinichi "Sonny" Chiba is Terry Surugy, an assassin-for-hire who dresses all in black and likes to tear off different pieces of his opponents anatomy. As a child, he watched his dad face a firing squad. Ever since then, "His father's fate and tragedy smolder within him like an eternal flame."

Surugy and his comic relief assistant Society, an order of the scene to the next.

"Ratnose" are hired to protect an oil heiress from the Five Dragon Yakuza. The film is a non-stop progression from one vicious fight. It definitely lives up to its reputation. When someone is punched they spray out teeth and dribble blood. Chiba has a very expressive face with a brooding, cold stare. His fighting style is graceless, more like an animal. Especially when he contorts his face and makes breathing noises that sound like he's hawking up a loogie.

He also gives new meaning to the term "fighting dirty". Chiba tears out Adams apples and testicles - usually holding them up in the air a second, then spiking them to the ground like a football player celebrating a touchdown. In one delirious scene he inserts his fingers into a pair of eye-sockets, pulls them out, smells them and mutters, "sweet". (!) Bad motherfucker, indeed.

THE STREETFIGHTER is essential viewing. However, the only way to see it uncut is to get a hold of the letterboxed Japanese laser disc. Sonny Chiba's best known pix are **THE BODYGUARD** (70), **GAMBLER COP** (71), **RETURN OF THE STREETFIGHTER** (76), **THE STREETFIGHTER'S LAST REVENGE** (77), **SISTER STREETFIGHTER** (78), **CHAMPION OF DEATH** (79), **THE KILLING MACHINE** (79), **DRAGON PRINCESS** (80), **ROARING FIRE** (81) and **SHOGUN'S NINJA** (82). He also co-starred opposite Vic Morrow in **MESSAGE FROM SPACE**

(78), a Japanese STAR WARS rip-off.

THE AMAZING MR. NO LEGS (75) - Directed by Ricou Browning.

Starring Richard Jaeckel, Ron Slinker and John Agar.

This movie is absolutely horrible. Therefore, it's worth seeing. Ron Slinker, a real life amputee, stars as "No Legs", a vengeful, nostril-flaring killer. He's the chief enforcer for a druglord named De Angelo (a slumming Lloyd Bochner). After a heroin deal is sabotaged by some rival hoodlums, No Legs kicks some serious ass. He has a wheelchair fully loaded with shotguns, Chinese daggers and a cannon. When he runs out of ammo, he hops off his chair and performs karate, scuttling around like a crab. Richard Jaeckel (**THE DIRTY DOZEN**) and John Agar are cops out to bust him.

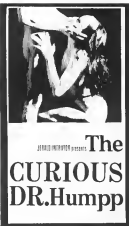
Crass, exploitative and downright dopey, this one's worth watching as a good litmus test for viewers to see if they can stomach rancid schlock. Ron Slinker is pretty impressive. I guess you could say "No Legs" runs away with the film. Director Ricou Browning was the actor in the fish suit in **THE CREATURE FROM THE BLACK LAAGOON** (54) and **REVENGE OF THE CREATURE** (55).

THE CURIOUS DR. HUMPP (67) - Directed by Emilio Vieyra.

Wow. Robot monsters abduct young couples and load them in the back of a hearse. The creatures have blinking lights in the middle of their foreheads, shag haircuts and kooky cartoon faces. They round up as many victims as they can, then bring them to the manor of Dr. Humpp. He observes, "All the men are virile and the girls are latent nymphomaniacs."

Humpp is a madman conducting libido experiments. His goal is to turn humans into "veritable screwing machines". He administers a home-made aphrodisiac, then screams out directions to his love-slaves: "Lay him! Permit your libido to soar!" Dr. Humpp also drains blood out of the cock-crazed women. He has to drink this potion or he'll turn into a ... (we never find out what!).

A reporter named George goes undercover (and winds up under the covers.). The



Beware of the Night Crawlers... their clutches will disintegrate you!

ALL NEW! IN COLOR (except on VHS) by MCA Home Video

THE NAVY VS. THE NIGHT MONSTERS

A NIGHTMARE COMES HOME... TERRIFYING AND
KILLING MONSTERS MULTIPLY IN THE WILDERNESS.
HAPPY TO CRIMINAL THE BOMB BASTARD?

Starring
VAN DOREN **EISLEY**

With
MASON **GRAY** **VAN SANDE** **FAULKNER** **TERRY**

COLOR by De Luxe



robots are called Automaton and Hump is shown welding their heads in place. Did I mention Hump's mentor is a disembodied brain in a jar which talks with an Italian accent? By the time one of the Automaton is sent down to the local pharmacy for "aphrodisiac compounds" you'll know why this epic nude rockets to the top of Frank Henenlotter's SEXY SHOCKER'S SERIES (available from Something Weird Video).

Made in Argentina, THE CURIOUS DR. HUMPP (67) was released here in 1970. As the good Doc says, "Sex dominates the world. And now I dominate sex!" Wow.

THE NAVY VS. THE NIGHT MONSTERS
(66) - Directed by Micheal Hoey. Starring: Mamie Van Doren, Anthony Eisley, and Pamela Mason.

A plane carrying samples of Ice-Age vegetation from Antarctica crash-lands on Gow Island Naval Base. A rescue team including Lt. Charles Brown (Eisley) and Navy nurse Nora Hall (Mamie Van Doren) discover all the to the control panel like a Popsicle.

passengers are missing except for the pilot, who is frozen.

While everyone wonders what ate the people on board, Biologist Dr. Beecham (Walter Sande) notices there's something funny about those six-foot exotic flora specimens. Yup, believe it or not, the "Night Monsters" are homicidal trees. The paper mache monsters snack on the cast until Eisley roasts them with Molotov cocktails. (Why didn't he just phone a gardener?)

Yet another case of GREAT poster, BAD movie. The first hour is plodding and abysmal. The rest of the film is merely wretched. You know a film's bad when Mamie Van Doren can't save it. Mamie was one of the most significant figures in Drive-in movie history. She had a sizable career portraying badass tramps in classic flicks like UNTAMED YOUTH (57), HIGH SCHOOL CONFIDENTIAL (58) and GIRLS TOWN (59). No one could pack a sweater like Mamie. She shook that motorized ass and purred her lines in a way that made your gonads leap.

NAVY VS. THE NIGHT MONSTERS is one of her last films. Sadly, she's as bland as sugarless bubblegum. But it's not her fault. Let's face it, her co-stars are killer trees. Steer clear of this one. It will harden your arteries.

SLAVES IN CAGES (71)

Directed by Carl Borch. Starring Bridgit Kroyer and Karl Hansen.

You'll never catch this one on the tube. It's that age old story. Boy meets girl. Boy loses girl. Boy chains girl up in a cage and feeds her dog food.

In this Danish import, naked women are treated like dogs, locked in kennels, made to crawl around on all fours, roll over, sit up and beg. Their master is a sicko who calls himself "The Keeper". He trains them and stages "sex exhibition" shows for a select audience of perverts. The latest addition to this circus of horrors is Nancy (Brigit Kroyer, who bears an uncanny resemblance to actress Jill Ireland). She is quickly

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SLAVES IN CAGES ALSO **THE CAPTIVES**

Amateur Dents Leaf Bethors, Color

Brigit Kroyer, Karl Hansen, Color

EVE 1971 B&W RELEASED 1971-1971

beaten into submission and joins her cellmates in orgies, whippings, bondage and a triple-layer lesbian flesh sandwich which involves baby oil.

How does one describe SLAVES IN CAGES? Leering, sweaty and sleazy are words that spring to mind. The sex would be rated soft-X today. (There are no pop shots or penetration shown). Outraged viewers at least get to witness the women strangle their tormentor on stage in front of a live audience who applaud. I never heard of anyone in the cast, but I do know that for every one involved it was the lowest point of their careers. SLAVES IN CAGES will appeal only to rapists and women-hating sadists.

"Nobody has ever dared to film scenes of such truth as in..."

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PERVERSIONS
OF
FELICIA**



A WOMAN'S PICTURE
ALMOST TOO ADULT
FOR MEN!

**"Let Me
Love You"**

...and count
the ways

RESTRICTED
17-21
1971 B&W RELEASED 1971-1971

CYCLE SAVAGES (69) - Directed by Bill Brame. Starring Bruce Dern, Melody Patterson and Chris Robinson.

Bruce Dern is Keeg. He's the leader of a group of hog-straddling, kick-happy bikers on a thrill rampage. The gang no deodorant can tame. These "wild ones" belong to the Lost Generation. Their creed is motorcycles, dope and death.

Keeg and his delinquents round up high school teenyboppers, hook them on Acid and sell them to white-slaver Casey Kasem(!). They also take time out to terrorize lovers Chris Robinson and Melody Patterson (Wrangler Jane on F-TROOP).

Add **CYCLE SAVAGES** to the logjam of late sixties' odes to reckless youth. This one's badly written but still offers enough vulgarity to keep you awake and alert. It's saving grace is Dern, who in his hippie heyday starred in classics like **THE WILD ANGELS** (66), **THE TRIP** (67) and **PSYCH-OUT** (68). Keep your eyes peeled for Scott Brady as a crusty cop. Director Bill Brame also dished up the weed-wacked cult pic **FREE GRASS** (69).

THE WILDEST BUNCH OF THE 70's!



THE FINAL COMEDOWN (72) - Directed by Oscar Williams. Starring Billy Dee Williams, D'Urville Martin and R.G. Armstrong.

Audiences weaned on Black actioners like **THE MACK** or **SUPERFLY** will be disappointed with this slice of ghetto life. It spends too much time showing it's Black Power message down your throat. Billy Dee Williams plays Johnny Johnson, an unemployed college graduate who blames white folks for all his troubles. He's been knocked down so many times he's starting to feel like that "Agony of Defeat" skier on **THE WIDE WORLD OF SPORTS**. "If you lived in my skin one day, you'd blow your fucking brains out." He tells his white girlfriend.

Johnson's rage against the system concludes with him leading a group of militants into a bloody war with white cops. **THE FINAL COMEDOWN** ends in a massacre as him and his supporters are shot down faster than O.J. Simpson's defense team.

Although betrayed by an ultra-low budget, the film does have it's moments. It is intelligently scripted and redeemed by Billy Dee (born William D. Williams) who spits out chunks of dialogue through clenched teeth like, "Bitter? I'm not bitter, baby. I was bitter 350 years ago. I'm



violent! You hear me? Violent!"

Director Oscar Williams wrote the (excuse the expression) white-hot **BLACK BELT JONES** (74). When **THE FINAL COMEDOWN** was re-released in 1977 as **BLAST**, he changed his name in the credits to Frank Arthur Wilson.

PLAN 69 FROM OUTER SPACE (94) - Directed by Frank Marino. Starring: Celeste, Dyanna Lauren, Peter North and Beatrice Valle.

Where's the beef? It's in this film. Lots of male and female sirloin. The sad fact is, the budget for this blazing porkfest was probably higher than Ed's celebrated classic. **PLAN 69** qualifies as a "couples" tape, which means you can scan this with your girlfriend and not feel like Joey Buttafuoco.

Still, strokers will want to keep those tissues handy. There's some major dick drainage. The opening scene finds pilot Biff Bummer (Peter North) and Miss Honeyplot (French sexpot Beatrice Valle) in a very close encounter. Smutdom's newest starlets Dyanna Lauren and Celeste are "beautiful rocket scientists" who enjoy a spirited Lesbian romp before being beamed aboard an alien spacecraft.

Next up, Lauren engages in some heated hardcore with Dracula (Brad Armstrong). He sucks her blood and she sucks something else. The hottest dicking involves North and Celeste. There's intense tinsil-tickling on hand, as she gobbles his choad. "You're sucking my brains right out my cock!" he



t r a s h FLASH



"EVER GET THE FEELING YOU'VE
JUST BEEN HAD?" - Johnny Rotten

ASSORTED RANTING & RAVING

BLACK IS BEAUTIFUL

"BLAXPLOITATION, BABY!" a seven week festival of black action movies from 1970 to 1975 played this summer at New York's Film Forum 2. Vocal audiences (many dressed in 70's style funkadelic fashion!) cheered 33 films including SHAFT, FOXY BROWN, BLACULA and BLACK MAMA, WHITE MAMA. It was a baaaad Blaxploitation celebration! A time capsule of fur-clad pimps, huge afros, coke-blowing pushers, bonky pigs, wide-brim hats, Harlem mobsters, soulful soundtracks and funky threads. Hopefully, Film Forum 2 will make this an annual event.

GO, BABY, GO!

Russ Meyer (72 years old and in his eighth decade) has spent a lifetime filming and photographing (as well as bedding) women who know how to fill aswearer. Readers keeping abreast of the Titan of Tit will be delighted to bear his masterpiece of sex and camp, FASTER PUSSYCAT! KILL! KILL! has been making the rounds at revival houses in New York and other cities. Best news of all is that the film (concerning a trio of busty, karate-chopping go-go gals who race cars and kick male butt) has been re-issued in a brand new 35mm print. Meyer has also announced his next project will be called THE BRA OF GOD.

BUTTS UP, DOC?

Alien abduction. Wonderful. Not only do we have to deal with racism, poverty and tooth decay, but now we have to worry about little green men shoving things in our ass. These days alien encounter stories turn up more frequently than TNT runs THE BEASTMASTER. What do these bug-eyed beings from outer space want? Ass. Whether it be books, movies or tabloids, the common denominator seems to be that everyone abducted received a lube job. Are these the rape fantasies of diseased minds or are Scully and Mulder on THE X-FILES next in line to get their colon cleaned? In the meantime, readers should check out FIRE IN THE SKY(93). The film reminds me of why I don't live alone in the woods. Based on the book The Walton Experience, the flick stars D.B. Sweeney as a man who is captured by a UFO. Slow at first, the film really creeps up on you. The jolting medical examination scene is deeply scary. It's almost as frightening as listening to William Shatner sing.

DAIN BRAMAGED

Okay, raise your hands if you saw MANIAC back in 1980. I remember seeing this merry, heartwarming film in New York, surrounded by prison escapees, bappily screaming their heads off at every gory effect. Released unrated, MANIAC was given a critical asskicking by every paper that bothered to waste ink on it. Words like "repulsive" and "sickening" garnished every review. What they didn't understand was that the film wasn't geared toward middle-class suburbanites.

It was designed to play in Times Square grindhouses. Which is why I've always liked it. Director William Lustig was a fan. He grew up haunting the theatres on 42nd Street. The critics, of course, were wrong. People flocked to the film like seagulls at a garbage heap. It went on to inspire countless chop-emb-ups like NIGHTMARE and THE NEW YORK RIPPER.

Despite its low budget, MANIAC has an eerie, claustrophobic atmosphere. Almost dreamlike. Other added attractions: it zooms along, pulls no punches, grabs you by the lapels and screams in your face, "If you thought that was gross, LOOK AT THIS!" It's perfect junk food. However, the major reason to give the film another look is Joe Spinell's portrayal of Frank Zito, who scalps women because he needs their hair for his mannequins. With his tombstone eyes and dishwater complexion, Joe takes you headlong into the mind of a psychopath. It's a vivid achievement, not for the faint of heart.

A big, sloppy wet kiss goes out to Elite Laser Disc who have released the film in an all new digital transfer, letterboxed with chapter stops and audio commentary with Lustig and Tom Savini. MANIAC stands as a lurid poem to the late, great Joe Spinell. Take a walk on the wild side.

DREADFUL PLEASURES QUIZ ANSWERS

- | | |
|----------------------------------|---------------------------------------|
| 1. COLOR ME BLOOD RED | 15. VOYAGE TO THE BOTTOM OF THE SEA |
| 2. MAN BEAST | 16. SANTA CLAUS CONQUERS THE MARTIANS |
| 3. THE VAMPIRE LOVERS | 17. BIZARRE |
| 4. MOTEL HELL | 18. BEYOND THE TIME BARRIER |
| 5. THE TINGLER | 19. DAMNATION ALLEY |
| 6. THE TORTURER | 20. IT CONQUERED THE WORLD |
| 7. FASTER PUSSYCAT! KILL! KILL! | 21. BLOODSUCKER FROM OUTER SPACE |
| 8. WEB OF THE SPIDER | 22. THE AMAZING COLOSSAL MAN |
| 9. INVASION OF THE BLOOD FARMERS | 23. ANDY WARHOL'S DRACULA |
| 10. THE MUNNY'S SHROUD | 24. THE DEVIL'S CLEAVAGE |
| 11. DEMONOID | 25. PLAN NINE FROM OUTER SPACE |
| 12. LAST HOUSE ON THE LEFT | |
| 13. MONSTER ON THE CAMPUS | |
| 14. MACABRE | |

GRAVE NEWS

AL ADAMSON (1929-1995) - In what sounds like a plot from one of his films, Al Adamson, director of much-beloved flicks like BRAIN OF BLOOD, SATAN'S SADISTS, DRACULA VS. FRANKENSTEIN and NURSE SHERRI was recently murdered in California. Missing for weeks, his body was discovered buried under his own home. Adamson was 66. Anyone remotely interested in horror, exploitation or drive-in pics knew that Al was the King of Schlock. I was intoxicated by his films. They were made for outdoor screens. To me, Adamson's death symbolizes the end of an era.

Thanks Al, for all the outlaw bikers, drug-crazed hippies, zombies and mad scientists. Thanks for Regina Carrol and Vicki Volante. For Zandor Vorkov, Anchor, Stud Brown and the incredible roll call of B-stars that paraded through your flicks. Thanks for some of the wildest films ever subjected to celluloid. His death leaves an army of broken-hearted fans.

THE BITCH IS BACK

The Chiller Theater Toy, Model and Film Expo kicked off another extravaganza of fiendish fun on Halloween. The line-up of ghoulish guests invading Secaucus, New Jersey included Ingrid Pitt, Mary Woronof and Coffin Joe. Unlike Creation's Star Trek cons which attract drones who gather together to debate the poetry of Leonard Nimoy, Chiller draws crowds who are knowledgeable about the horror genre.

The only pockmark on the festivities was guest of honor Barbara Steele. The queen of horror really lived up to her name. She was a nightmare. Forever trailed by her pitiful entourage of ass-licking slaves, this aging beefball left every-one who met her mouth agape. Obviously Steele hasn't come to terms with her horror career. Babs was a total bitch. With her hair pulled back tightly over her skeletal face and dressed all in black like some overaged goth girl, she clearly lost whatever sensual appeal she once had. (It's apparent she never heard of Highmaster.)

She had Chiller promoter Kevin Clements ready to strangle her by refusing to pose for pictures, missing speaking engagements and charging for autographs. I can understand the "Scream Queens" asking a few bucks for a Polaroid. After all these starlets are professional dry-humpers. They need the cash to pay acting coaches to help them practice smiling. But big-name guests have no right to extort money out of their fans. Especially if they were paid large sums of money to attend. Steele showed nothing but disdain for her fans. On Sunday, this crazy snob wore a veil over her face. She refused to even remove it for photos. If she felt like this, why come? If you answer "because she was paid", you win the sofa and the dinette set.

I've never been a genuflecting devotee of Steele's work. There's no denying she had a smoldering beauty and was a major presence on screen. I understand her cult. But most of her performances were dubbed, making Steele the Milli Vanilli of Italian horror. Still, her and Christopher Lee are the only horror icons left so I was disappointed as hell. I wasn't alone. Everyone I spoke to was disgusted and saddened by her attitude. Thankfully, Ingrid Pitt was the complete opposite: warm, intelligent and a complete joy to meet. And still giving off more sexy wattage than all the glitter queens in attendance.



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ACTION!

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women**

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FILMOGRAPHIES

DORIS WISHMAN - In the fifties, Wishman worked for Joseph E. Levine's Embassy Pictures, handling film distribution. One of the films they distributed was a 1954 nudist camp flick called *THE GARDEN OF EDEN* (directed by Max Nosseck, who helmed *DILLINGER* (45)). Years later, when Wishman decided to enter the film business she remembered the success of this film. Joining the ranks of Russ Meyer, David Friedman and H.G. Lewis, she started cranking out nudist camp films. From there she went on to become the First Lady of Lust, writing, producing and directing a sweeping canvas of fleshy features (often under the name Louis Silverman) for her production company JURI (an acronym derived from her niece and nephew's names Judith and Richard).

From the surgical sex-change shocker *LET ME DIE A WOMAN* (a film with the rare power to make viewers laugh out loud and throw up) to introducing the world to Chesty Morgan (whose measurements are a sanity-doubting 73-32-36) in *DEADLY WEAPONS* and *DOUBLE AGENT 73*, Doris Wishman's films are for people who think they've seen everything. Nudist colonies on the moon, penis transplants - her films have a wonderfully skewed vision of the world. Despite minuscule budgets and rigor-mortis acting, Wishman's pics aren't redolent of hundreds of other interchangeable movies. They have something better - imagination.

Watch just the first five minutes of any one of her films and you know you are going to see something unique. Films like *BAD GIRLS GO TO HELL* and *NUDES ON THE MOON* pay no attention to traditional narrative cinema. Her camera seems to daydream, wandering around rooms while characters talk, and closing in on miscellaneous objects for no apparent reason. Awful lip-synching adds a further touch of madness to her style. (Actor Hal Linden of TV's *BARNEY MILLER* dubbed some of her films).



ANGEL TOMPKINS

Abetted by her abstract camerawork and crisp black and white photography, movies such as *INDECENT DESIRES*, *A TASTE OF FLESH* and *MY BROTHER'S WIFE* create a new genre: Sleaze-noir.

BLAZE STARR GOES NUDIST (61-aka: *NATURE GIRL*)/*DIARY OF A NUDIST* (61-aka: *NATURE CAMP CONFIDENTIAL*)/*GENTLEMEN PREFER NATURE GIRLS* (63)/*NUDES ON THE MOON* (63)/*BAD GIRLS GO TO HELL* (65)/*SEX PERILS OF PAULETTE* (65)/*ANOTHER DAY, ANOTHER MAN* (66)/*MY BROTHER'S WIFE* (66)/*THE HOT MONTH OF AUGUST* (66)/*A TASTE OF FLESH* (67)/*INDECENT DESIRES* (67)/*LOVE TOY* (68)/*TOO MUCH TOO OFTEN!* (68)/*PASSION FEVER* (69)/*THE AMAZING TRANSPLANT* (70)/*DEADLY WEAPONS* (70)/*DOUBLE AGENT 73* (71)/*KEYHOLES ARE FOR PEEPING* (72)/*THE IMMORAL THREE* (73-aka: *HOTTER THAN HELL*)/*LET ME DIE A WOMAN* (78)/*A NIGHT TO DISMEMBER* (83)

ANGEL TOMPKINS - Drop dead gorgeous (with eyes you could drown in), actress Angel Tompkins began her career modeling in Chicago. She was the sole virtue in many early seventies sex comedies and posed for a Playboy pictorial (February 1972). She went on to become a cult queen with strong, sexy performances in such fare as *THE TEACHER* (74), *ALLIGATOR* (80) and *THE NAKED CAGE* (85). In *LITTLE CIGARS*

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love?...or
just plain
sin!

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ALEXANDER SINGER • A TONY SCREEN PRODUCTION LTD

episodes of STINGRAY, FANTASY ISLAND, TALES OF THE UNEXPECTED
and STAR TREK: THE NEXT GENERATION.

CONNIE STEVENS - If you're a fan of this perky, bubbly blonde you are probably the type that would choose Betty over Veronica in the ARCHIE comics. Born 1938 in Brooklyn, N.Y., her real name is Concetta Ann Ingolia. Stevens began her career as a singer. After winning a talent show she started out in classic 50's teen-schlocklike ROCKABYE BABY (58) and DRAGSTRIP RIOT (58). From there she went on to have a durable career as a leading lady in Hollywood.

Her films: YOUNG AND DANGEROUS (57)/DRAGSTRIP RIOT (58)/THE PARTY CRASHERS (61)/ROCKABYE BABY (58)/HAWAIIAN EYE (TV-reg.59-63)/PARISH (61)/SUSAN SLADE (61)/PALM SPRINGS WEEKEND (63)/WENDY AND ME (TV-reg.64-65)/NEVER TOO LATE (65)/TWO ON A GUILLOTINE (65)/WAY...WAY OUT (68)/THE LITTLEST ANGEL (TV-69)/MISTER JERICO (TV-69)/THE GRISSOM GANG (71)/THE LAST GENERATION (71)/CALL HER MOM (TV-72)/EVERY MAN NEEDS ONE (TV-72)/PLAYMATES (TV-72)/THE SEX SYMBOL (TV-74)/SCORCHY (76)/LOVE'S SAVAGE FURY (TV-79)/MURDER CAN HURT YOU (TV-80)/SCRUPLES (TV-80)/GREASE 2 (82)/SIDE SHOW (86)/BACK TO THE BEACH (87)/BRING ME THE HEAD OF DOBIE GILLIS (TV-88)/TAPEHEADS (88).

(73) she was den mother to a gang of midgets who rob a bank. Tompkins was born in Albany, California.

Her films include: HANG YOUR HAT ON THE WIND (69)/HOW TO SUCCEED WITH SEX (70)/I LOVE MY WIFE (70)/PRIME CUT (72)/PROBE (TV-72)/SEARCH (TV-reg.72-73)/THE DON IS DEAD (73)/HOW TO SEDUCE A WOMAN (73)/LITTLE CIGARS (73)/THE TEACHER (74)/WALKING TALL PART TWO (75)/YOU LIE SO DEEP MY LOVE (TV-75)/THE FARMER (77)/THE BEES (79)/ONE MAN JURY (79)/ALLIGATOR (80)/THE NAKED CAGE (85)/DANGEROUSLY CLOSE (86)/MURPHY'S LAW (86)/AMAZON WOMEN ON THE MOON (87)/A TIGER'S TALE (87)/RELENTLESS (89)/CRACKHOUSE (90). Her television appearances include: DRAGNET, MANNIX, BONANZA, IRONSIDE, THE F.B.I., THE NAME OF THE GAME and LOVE AMERICAN STYLE.

SAMANTHA EGGAR - The daughter of a British army brigadier and a Dutch-Portuguese mother, Eggar was born in London, March 5th, 1939. She got her education in a convent. Her acting career took off after she appeared in William Wyler's THE COLLECTOR (65). (Which won her "Best Actress" at The Cannes Film Festival). Genre fans know this frosty, red-headed British actress for her work in THE BROOD (79), as the mother whose hatred produces monster children, and in DEMONOID (81), a cheesy crawling hand job. A competent actress, Eggar adds a touch of class to whatever she appears in.

THE WILD AND THE WILLING (62)/DOCTOR IN DISTRESS (63)/DR. CRIPPEN (63)/PSYCHE 59 (64)/THE COLLECTOR (65)/RETURN FROM THE ASHES (65)/WALK DON'T RUN (66)/DR. DOLITTLE (67)/THE LADY IN THE CAR WITH GLASSES AND A GUN (70)/THE MOLLY MAGUIRES (70)/THE WALKING STICK (70)/THE LIGHT AT THE EDGE OF THE WORLD (71)/ANNA AND THE KING (TV-reg.71)/DOUBLE INDEMNITY (TV-73)/A NAME FOR EVIL (73)/ALL THE KIND STRANGERS (TV-74)/THE DEAD DON'T DIE (TV-75)/BATTLE FORCE (76)/THE KILLER THAT WOULDN'T DIE (TV-76)/THE SEVEN PERCENT SOLUTION (76)/THE UNCANNY (77)/WELCOME TO BLOOD CITY (77)/WHY SHOOT THE TEACHER (77)/ZIEGFELD: THE MAN AND HIS WOMEN (TV-78)/THE BROOD (79)/THE GREAT BATTLE (79)/UNKNOWN POWERS (79)/THE EXTERMINATOR (80)/DARKROOM (TV-81)/DEMONOID (81-aka: MESSENGER OF TERROR AND MACABRA)/CURTAINS (83)/LOVE AMONG THIEVES (TV-87)/A GHOST IN MONTE CARLO (TV-90)/RAGIN CAJUN (90)/MAN AND MACHINE (TV-reg.92)/ROUND NUMBERS (92). She also popped up in epi-



CONNIE STEVENS



SERVICE

Most zine editors I know are godless drunks, sexually warped, drug-soaked, egotistical, and twisted. (Often all five if it's someone I really want to hang out with!). That's why it's baffling that some of the best writing being done today regarding film, music and culture is through fanzines. Underground publishing is filled with agony and sweat. Readers are urged to hunt down and sample as many zines as they can and make up their own minds as to what they find worthwhile.

DREADFUL PLEASURES ZINE POLICY: We're sluts. You show us yours, and we'll show you ours.

PANTY LINE FEVER - #5 (\$4.00) Designed to stimulate male prurient interests with True Sex experiences and naked pictorials like **NYLON BONDAGE**. There's also a Godzilla article and some morbid mondo photos I could do without. It's written with a flair for vulgarity that should appease your average whoremaster. The highlight is a lengthy interview with fat, hairy, Jewish porn lifer Ron Jeremy (who naked looks like a big Chia pet). He discusses his ability to gag on his own genitals and calls Jerry Butler a "fat fink prick scumbag bastard".

P.O. Box 20265, New York, N.Y. 10009.

HIDDEN DETAIL - #2 (Write for price). Diverse reviews ranging from Beat Kitano's **BOILING POINT**, **FLIGHT TO MARS** and **THE ADVENTURES OF BUTTMAN**. Good Stuff. 61 Scott St. Padham, Lancashire BB12 6NW England.

FREAKS - #1 (\$3.50). Siamese Twins! World's Tallest Man! Monster Babies! "The world's first fanzine for freakophiles!" Editor Chris Fellner has been collecting on freakdom for 20 years. His debut issue contains items on the Gibb Sisters, Bill Dirks (The Man with Three Eyes) and a poignant biography of Robert Wadlow, who was 8 feet, 11 inches tall. There's also a glossary of carry lingo for those who don't know what a geek or pickled punk is. If you have even a passing interest in human oddities and carnival grind shows then you need this. 45 Taylors Way, Holland, PA 18966.

HORRENDOUS! - #1 (\$1.00). Here's a newsletter that reviews horror flicks. It's penned by Matthew Bradshaw who dishes out critical plaudits for the venerable **FACTSHEET 5**. The bad news is it regurgitates the same old shit. It's hard to breathe new life into reviews of **HOUSE ON THE EDGE OF THE PARK**, **NEKROMANTIK** and **SEIZURE**. They've been dissected more times than a frog in a biology class. Still it's informative and reader-friendly. With a bit of fine-tuning (expand it to more than a slim 7 pages, cover more obscurities) **HORRENDOUS!** will shape up as an unsavory good read. Promising. P.O. Box 3421, Manchester, NH 03105.

FLESH AND BLOOD - #4 (\$8.00). Lots of impressive mags are coming out of England these days, but none as beautifully crafted as this one. Part Three of their British Horror Filmography makes up the meat of this issue. Plus well-written film coverage on such sinful sleaze as **BLACK CANDLES**, **BEYOND BEDLAM** and **THE EROTIC ADVENTURES OF CLEOPATRA**. The cover price is steep but since they added color pages it's worth it. P.O. Box 178 Guildford, Surrey, GU3 2YU England.

ECCO - #20 (\$4.00). Readers have waited close to a year in tortured suspense for this issue. It was worth the wait. There's an outrageous interview with Joel "BLOODSUCKING FREAKS" Reed, who chats about meeting Marilyn Monroe, working with Angelique Petyjohn and his fetish for young girls. Toss in reviews that are entertaining and literate and a rare talk with 60's exploitation actress Audrey Campbell. An essential purchase. Kill-Gore Productions, P.O. Box 65742, Washington, DC 20035.

THE GOBLIN - #7 (Write). "The fanzine of the European horror cinema." I'm leery of anyone who uses the word "masterpiece" to describe a Jess Franco film. But **GOBLIN** covers such obscure filmmakers like Jaromir Jires that lovers of foreign trash will squint all over their bootleg tapes. Excellent. Chris Gallant, P.O. Box 339, Canterbury, Kent CT1 1GH England.

SANTO STREET - #1 (\$10.00 for one year). This quarterly newsletter deals only with Mexican wrestler, horror and sci-fi films. Articles and films on Santo, Blue Demon, Mil Mascaras and south-of-the-border sleaze like **THE BRAINAC** round out each issue. If pics like **WRESTLING WOMEN VS. THE AZTEC MUMMY** make you want to rush out and drop-kick your neighbor, you'll enjoy this immensely. Brian Moran, P.O. Box 561307, Orlando, FL 32856.

WONDER - #11 (\$4.95). "The children's magazine for grown-ups!" This one's so wholesome it makes **SCARLET STREET** look like **ANSWER ME! WONDER**'s spiritual, gee-whiz tone is so sugary sweet that diabetics should approach with caution. Who edits this, Gomer Pyle? With the exception of a (bad) Val Lewton piece, **WONDER** is sorely lacking when it comes to gaudy images. Instead we get editor Lint Hatcher rambling endlessly about the nature of God in the universe in an article called "Diary of a Fairy Child". I'm not picky when it comes to genre reading. Give me something devoid of political correctness or the specter of censorship and I'm a happy guy. Anything where moralizing is kept to a minimum. What I don't want is someone named "Lint" telling me the meaning of life. I'd rather get Publisher's Clearinghouse Sweepstakes in my mailbox than another issue of this. 2770 Fairlane Dr., Atlanta, GA 30340.

PLUGS

LUCIO FULCI'S REQUIEM IN BLOOD! Now available for the first time on CD, the complete soundtracks for the films **GATES OF HELL** and **THE BEYOND**. Over 65 minutes of ear-splitting music by Fabio Frizzi with a special intro by the maestro of mutilation himself, Lucio Fulci. It's worth picking up alone for the full-color CD booklet which has detailed liner notes and original cover art depicting the infamous "power drill" scene. Only 1000 copies were issued. Send \$29.00 to Shawn Smith, 1291 Hays Street #360, San Leandro, CA 94577.



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MET EVERY
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